

**Love Triangular Theory and Inverted Symmetry in Wole Soyinka's *The Lion and the Jewel* and *The Trials of Brother Jero***

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This article presents a construct of love based upon a triangular theory and inverted symmetry. The work opens with a review of some of the major theories of love, and with a discussion of some of the major issues in love research. Next it briefly reviews selected elements of the triangular theory of love, according to which love can be understood as comprising three components intimacy, passion, and decision/ commitment. The aim of this study is to examine the plays in the geometry perspective based on triangular theory and inverted symmetry. The dramatic action informs, educates and entertains the readers. In Wole Soyinka's plays, love triangular theory and the principle of inverted symmetry operate to show the victory of tradition over modernity on the one hand, women aggressivity and religion contribution to tragedy in Nigeria on the other hand.

1. INTRODUCTION

Lovers can often be elusive, but in being so, they mirror the phenomenon of love itself. Few psychological constructs are more elusive than the construct of love (see Berscheid, 1988). But the elusiveness of love, like that of lovers, has not discouraged people altogether: several psychologists have proposed to capture the essence of love through a diverse range of theories of the phenomenon. One of the earliest psychological theories was that of Freud (1922), which explicated love in terms of striving for an ego ideal. A later, related view was that of Reik (1944), which explained love in terms of a search for salvation. Maslow (1962) suggested that Deficiency love (D-love) might have the properties that Freud and Reik talked about, but that a higher form of love, Being love (B-love), was possible for people who were self-actualized and could love others for themselves rather than to remedy their own deficiencies.

However, the literary above starts with Freud (1922), then with Reik (1944), and finally with Maslow (1962). These first approaches were based on clinical psychology. Some more recent theories of love have derived more from the province of social/ personality

psychology. One of the more well-known social/personality theories is that of Lee (1977), who has proposed that love is not a single thing at all, but rather, an entity to be understood in terms of people's individual 'styles' of loving. According to Lee, there are six such styles: (a) eros, the love style characterized by the search for a beloved whose physical presentation of self embodies an image already held in the mind of the lover; (b) ludus, which is Ovid's term for playful or gamelike love; (c) storge, a style based on slowly developing affection and companionship; (d) mania, a love style characterized by obsession, jealousy, and great emotional intensity; (e) agape, which is altruistic love in which the lover views it as his or her duty to love without expectation of reciprocation; and (f) pragma, a practical style involving conscious consideration of the demographic characteristics of the loved one. Hatfield (1984, 1988) has distinguished between passionate and companionate love. Davis (1985) has also suggested three components: physical attraction, caring, and liking. Three-component theories seem to be popular these days, as the theory to serve as the basis for the present article, like Shaver's and Davis's theories, involves three components.

This study focuses the how triangular theory of love and inverted symmetry as dramatic structures operate in Wole Soyinka plays *The Lion and the Jewel* and

The Trials of Brother Jero. It also demonstrates how women are aggressive, and prophet tragic.

The plan of this study includes three parts dealing respectively with the elements of a triangular theory of love, tradition and modernity through inverted symmetry, and women aggressivity, prophet and tragedy through inverted symmetry.

2. ELEMENTS OF A TRIANGULAR OF LOVE

The triangular theory of love (Sternberg, 1986, 1988) holds that love can be understood in terms of three components that together can be viewed as forming the vertices of a triangle. The triangle is used as a metaphor, rather than as a strict geometric model. These three components are intimacy (top vertex of the triangle), passion (left-hand vertex of the triangle), and decision/commitment (right-hand vertex of the triangle). The assignment of components to vertices is arbitrary. These three components appear in various other theories of love, and moreover, correspond rather well to people's implicit theories of love (Aron & Westby, 1996). Each of these three terms can be used in many different ways, so it is important to clarify their meanings in the context of the present theory. The geometry of the 'love triangle' depends upon two factors: amount of love and balance of love. Differences in amounts of love are represented by differing areas of the love triangle: the greater the amount of love, the greater the area of the triangle.

Differences in balances of the three kinds of love are represented by differing shapes of triangles. For example, balanced love (roughly equal amounts of each component) is represented by an equilateral triangle.

3. THREE COMPONENTS OF LOVE

The three components of love in the triangular theory are intimacy, passion, and decision/commitment. Each component manifests a different aspect of love.

4. INTIMACY

Intimacy refers to feelings of closeness, connectedness, and bondedness in loving relationships. It thus includes within its purview those feelings that give rise, essentially, to the experience of warmth in a loving relationship. Sternberg and Grajek (1984) cluster-analysed data from the loving and liking scales of Rubin (1970) and a close-relationships scale of Levinger, Rands and Talaber (1977), as a result of which they identified 10 clusters in intimacy: (a) desire to promote the welfare of the loved one; (b) experienced happiness with the loved one; (c) high regard for the loved one; (d) being able to count on the loved one in times of need;

(e) mutual understanding with the loved one; (f) sharing of one's self and one's possessions with the loved one; (g) receipt of emotional support from the loved one; (h) giving of emotional support to the loved one; (i) intimate communication with the loved one; and (j) valuing of the loved one in one's life. In *The Lion and the Jewel* the nearest to any form of intimacy displayed is when, the first of all, Baroka is in bed, naked except for baggy trousers, calf-length, and when, kneeling beside the bed Baroka's current Favourite, engaged in performing the wifely duty of 'plucking the hairs from his armpit. She does this by first massaging the spot around the selected hair very gently with her forefinger. Then, with hardly a break, she pulls out the hair between her finger and the thumb with a sudden sharp movement. Baroka twitches slightly with each pull. Then an aspirated 'A-ah', and a look of complete beatitude spreads all over his face.' (Soyinka, 1974, p. 25)

5. PASSION

Passion refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in loving relationships. The passion component includes within its purview those sources of motivational and other forms of arousal that lead to the experience of passion in a loving relationship. It includes what Hatfield and Walster (1981: p.9) refer to as 'a state of intense longing for union with the other'. In a loving relationship, sexual needs may well predominate in this experience. However, other needs, such as those for self-esteem, succorance, nurturance, affiliation, dominance, submission, and self-actualization, may also contribute to the experiencing of passion. We find *The Lion and the Jewel* more illustrative. In fact, the wily and powerful Baroka is always on the quest for more wives. He laments getting older and covets the young Sidi. She ignores him and continues to describe her beauty compared to Baroka's advanced age. She calls him leathery and "the hindquarters of a lion." This is illustrated by her insult to Baroka's age, which is a direct insult to tradition. (Soyinka, 1974, p. 21). In the same way, Lakunle tells Sidi that he should hope so indeed since he is to marry her. He shall not let her, He shall protect her from herself. (Soyinka, 1974: p.56-57).

6. DECISION/COMMITMENT

Decision/commitment refers, in the short-term, to the decision that one loves a certain other, and in the long-term, to one's commitment to maintain that love. These two aspects of the decision/commitment component do not necessarily go together, in that one can decide to love someone without being committed to the love in the long-term, or one can be committed

to a relationship without acknowledging that one loves the other person in the relationship.

The three components of love interact with each other: for example, greater intimacy may lead to greater passion or commitment, just as greater commitment may lead to greater intimacy, or with lesser likelihood, greater passion. In general, then, the components are separable, but interactive with each other. Although all three components are important parts of loving relationships, their importance may differ from one relationship to another, or over time within a given relationship.

Indeed, different kinds of love can be generated by limiting cases of different combinations of the components. In *The Lion and the Jewel*, Baroka decides to trick Sidi and Sadiku, though, and ends up raping Sidi, taking her virginity, winning her and avenging his shame after she initially refused to marry him. (Soyinka, 1974, p. 20).

7. INVERTED SYMMETRY

Inverted symmetry is one of symmetry principles. It is an incredible fact that a so ancient concept such as symmetry has not yet received a widely accepted general definition. Rather, several definitions are found in the literature and on the web. Most time, different terms and wording are used, although the underlying concept seems to be the same. Furthermore, practical definitions are often based on strong assumptions, such as the existence of the euclidean structure for geometric symmetries. In most cases, symmetry is exemplified rather than defined. It is not claimed here that all kind of symmetries are coverable by a single mathematical definition: books reviewing symmetry concepts over a broad spectrum of fields, going from Weyl (1952) to Darvas (2007), show that there is much to learn and to explore before stating whether or not a unique definition is possible. Our purpose is rather to consider some situations involving different symmetry definitions, and show that a single common one suffices. Moreover, defining symmetry appears to be a hot topic, as suggested in several recent international conferences (SymCon 2007, ISC 2007, Symmetry Festival 2006).

One of the previous attempts to define symmetry was done in an open access paper by Petitjean (2003). Originally, this latter was devoted to define symmetry and chirality measures rather than to define symmetry itself. By no way it is claimed that the 2003 definition was never published before (somebody has to look), and retrieving the first occurrence of the definition is outside the scope of this paper. Here, the deep role of a group structure is

investigated and its need is demonstrated rather than being a priori imposed. The need of a metric space is also pointed out. Intuitively, an object is symmetric when it is declared to be identical to a transform of itself: so, I must be able to declare when an object is identical to one of its transforms. Here, it is pointed out that not all kind of transforms should be allowed in a symmetry context. E.g., any string of at least three bits is such that the permutation of any two identical bits returns the same string. Declaring that I have found a symmetry here would lead to conclude that all strings of more than two bits are symmetric, an obviously false conclusion. Our main idea is thus to allow only distance-preserving transforms (it will be shown further that it solves the problem above).

Alan Pipes (2003, 92) states: “the nature and function of a ritual is the reverse of that of a game, hence the chiasmic system of correlations and oppositions that link in the theory developed in the *Savage mind*, these two forms of social interaction. In Lewis-Strauss’s own words:

Games...appear to have a disjunctive effect: they end in the establishment of a difference between individual players or teams where originally there was no indication of inequality. And at the end of the game they are distinguished into winners and losers. Ritual, on the other hand, is the exact inverse, it enjoys, for it brings about union (one might even say communion in this context) or in any case an organic relation between two initially separate groups. ... The game produces events by means of a structure, and we can therefore understand why competitive games should flourish in our industrial societies. (Lewis-Strauss, 1960: 32-33)

In other words, and to spell out the chiasmic structure of Lewis-Strauss’s argument: games use structures to create events (generate asymmetry) while rituals use events to create structures (and generate symmetry). There are many other examples of this kind of chiasmic logic in Lewis-Strauss’s works, which I do not have the space to examine here in details. In a later article published in *L’ Homme* Lewis-Strauss argued that: “Circumcision and the bestowal of the penis sheath sustain a relationship of inverted symmetry” (Lewis-Strauss 1988: 23).

Treating the masks as elements of a total system, that is, as variations of a single mask), the result is that, the relationship between each type of mask is such that as we pass from one to the other, if the form of

the masks remains the same (for example, both masks favor conceive shapes) their 'massage' is inverted (one mask is propitious, the other disruptive). Conversely if their forms invert (one is concave, the other convex) it is, this time, their "message" that remains constant (Alan Pipes, 2003).

Ambrose/Harris (2007, p.084-085) inverted symmetry sees one half of the image inverted as a commonly the case for the royal cards in a set of playing card. As for true symmetry people think many natural objects, such as butterfly wings, are symmetrical, but nature rarely is perfectly symmetrical. Commercial graphics, however produce natural designs with true symmetry, such as the logo for the Shell energy company. Biaxial symmetry: a symmetrical composition can have more than one axis of symmetry. Biaxial symmetry with vertical and horizontal axis guarantees balance top and bottom as well left and right. The top and bottom elements are often the same as the left and right elements, although they can be different. More than two axes are also possible: for example, a snowflake and a kaleidoscope have three. Radial symmetry means there is symmetry on all axes, such on the photograph of the sun taken with a starburst filter (Ambrose/Harris, 2007, p. 084-085).

8. TRADITION AND MODERNITY THROUGH INVERTED SYMMETRY

Inverted symmetry uses symmetry with one half inverted like a playing card. I may also consider the word invert, a verb that means put upside down or in the opposite order, position, or arrangement. Indeed, inverted symmetry patterns are found in *The Lion and the Jewel*. It is at the levels of text structure and characters that I make this interpretation. This play is divided into three parts. This style is placed over the course of the day because it is divided into "Morning" (Soyinka, 1974, p.3), "Noon" (Soyinka, 1974, p.19) and "Night" (Soyinka, 1974, p.30). This division is in perfect harmony with the whole action of the play. This means that each part of the play corresponds to what happens, and events have similarity with the part of the play during which they take place. There is a good organisation of events in *The Lion and the Jewel*. What happens in the "Morning" continues at "Noon", and ends in the "Evening". This means that the action of this play is placed in a line representing a day. These parts are associated with the themes they deal with. In addition, each part has a double meaning: a literary significance and a metaphoric one. In this respect, the "Morning" as the early part of the day also means the beginning of events, the infancy of relationship or the establishment and maintenance of contact between

characters; the "Noon" is the metaphor for manhood, and the "Evening" metaphorically means the old age.

In fact, in *The Lion and the Jewel* the plot involves a deliberate inversion of one of the most constant motifs of romantic comedy: a love triangle in which the romance of the pair of young lovers is for a while frustrated by another, often wealthier suitor; but the younger suitor ultimately prevails and the young lovers succeed in committing themselves to each other, formally in marriage. In this play, it is the older suitor Baroka whose suit prevails and who shows for greater vitality and resourcefulness than the young, hapless competitor. This inversion, in which old age prevails over youth, entails other important details as well: the protagonist is a teacher; he proves to be more decisive than the antagonist, a villager who proves to be more cultured, more enlightened than the would-be sophisticate.

The Lion and the Jewel is the triangular play between Baroka, Sidi and Lakunle. To show this from the writing we are analysing, Lakunle tells Sidi that his heart bursts into flowers with his love. But Sidi and the dead of the village trample it with feet of ignorance. (Soyinka, 1974: p.7). Sadiku tells Sidi: 'Baroka wants you for a wife' (Soyinka, 1974: p.29). In the end, Baroka vitality assures his eventual triumph over Sidi and Lakunle. As can be seen, the author has taken care to invert greater dramatic interest in the other two characters as well. *The Lion and the Jewel* is a play of conflict and opposition. It is constantly shifting and moves from Lakunle and Sidi to Lakunle and Baroka and finally to Baroka and Sidi. It is obvious that each of these characters is acting either as protagonist or antagonist in the shifting of conflict in the play. The proof based on the work is expressed in Lakunle's address to Sidi in which he also mentions Baroka's name. He says: 'it is this village I shall turn inside out. Beginning with the crafty rogue, Your past master of self-indulgence – Baroka.' (Soyinka, 1974: p.6). Sidi reacts and replies: 'Are you still on about the Bale? What has he done to you?' (Soyinka, 1974: p.6). Before this, Lakunle asks Sidi 'what is a jewel for pigs?' (Soyinka, 1974: p.5).

These aspects of inverted symmetry are illustrated with events in the play as follows: first of all the love triangle is associated with Lakunle, Sidi and Baroka. Sidi has two suitors, namely: Lakunle and Baroka.

To begin with Lakunle, he is the first suitor with the intention to marry Sidi. Lakunle is a young, idealistic school teacher. In the first part of this play, the "Morning", he expresses his undying love for Sidi,

and asks her to marry him. But she seems unprepared to give up the power that comes with being a handsome, young, semi-famous maiden at a small village. Lakunle pleads with her, proposing a modernistic wedding package that includes love, respect, companionship and monogamy. The relationship between Lakunle and Sidi is obvious when she claims for a bride-price. This condition does not mean that Sidi lacks affection for Lakunle. She insists on the tradition which will prove her value in the eyes of the village. Before the inversion, there are conflict and opposition between Lakunle and Baroka, the two suitors of Sidi. This happens before Baroka addresses Sidi at the end of the first part of the play, which is the "Morning".

In fact, Baroka gives Lakunle the traditional greeting, but he is displeased to get a European one in return. Instead of being displeased by the dance, he insists on it being continued. He tells Lakunle "you tried to steal our village maidenhead" (Soyinka, 1974, p. 17). He continues:

Well, the play was much alive until I came.
And now everything stops, and you were leaving
Us . After all, I knew the story and I came in
Right on cue. It makes me feel as if I was Chief
Baseji. (Soyinka, 1974, p. 16)

As can be seen, Baroka is the second suitor of Sidi. He is an old man. The actions of Baroka and Sidi take place in the third and last part of the play, the "Night". However, earlier at the end of the first part the "Morning", Baroka in the presence of Lakunle and Sidi, brings out his copy of the magazine and admires the heroine of the publication. He says "yes, yes... it is five full months since last I took a wife...five full months..."(Soyinka, 1974, p. 18)

In addition, when the "Noon" opens, Sadiku, who is Baroka's oldest wife, addresses Sidi telling that the Lion, Baroka wants her for a wife. Lakunle protests in vain because Sidi herself tells him to be quiet. Sadiku adds that Sidi will be Baroka's own jewel. To this, Sidi seemingly agrees when she says "Sadiku, let him be. Tell your lord that I can read his mind." (Soyinka, 1974, p. 21)

The last part of the play, that is the "Night", is essentially devoted to the actions of Baroka and Sidi. It is at this level that the play ends with a happy resolution which does not prove ambiguous to the extent that Sidi accepts Baroka's invitation. Before the scene of Baroka and Sidi in Baroka's bedroom, Lakunle, at the end of the previous talk in a very long speech of thirty eight lines which sounds like a monologue of sorry, he says to Sadiku:

[...] You spend your days as Senior wife,
Collecting brides for Baroka.
And now because you've sucked him dry,
You send my Sidi to his shame...(Soyinka, 1974, p.35)

Then Sidi enters nearly backwards as she is still busy admiring the room through which she has just passed. She makes realises that she has been invited. She says: "*I only hope that I am at the Bale invitation*" (Soyinka, 1974, p. 37) Baroka replies: "[...] *Come, come, my child. You too quick to feel aggrieved. Of course you are more than welcome.*" (Soyinka, 1974, p. 37)

In addition, the unambiguous happy resolution is achieved through the following roles and actions:
Baroka: the old must flow into the new, Sidi [...]

A girl like you must inherit
Miracles which age alone reveals.
Is this not so ?

Sidi: Everything you say, Bale,
Seems wise to me.

Baroka: Yesterday's wine alone is strong and
blooded, child,
And through the christians' holy book denies
The truth of this, old wine thrives best
Within a new bottle. [...]

Is it not so - my child ?

[quite overcome, Sidi nods.]

Baroka: Those who know little of Baroka think
His life one pleasure – living course.
But the monkey sweats, my child,
The monkey sweats,

It is only the hair upon his back
Which still deceives the world ...

[Sidi's head falls on the Bale's shoulder-The Bale remains in his final body-weighted-down – by – of – State attitude. (Soyinka, 1974, p. 49)

It comes out from this quotation that Sidi is about to lose his virginity on Baroka's bedroom. The lines from the play showing she has lost it are the following: 'Now begins the dance of virility which is of course none other than the Baroka story.' (Soyinka, 1974: p.51). Then, 'Sidi bursts in, she has been running all the way. She throws herself on the ground against the tree and sobs violently, beating herself on the ground.' (Soyinka, 1974: p.52). This leads Sadiku to knee beside Sidi and ask her what the matter is. Pushing Sadiku off, Sidi tells Sadiku to get away from her and 'Do not touch me'. (Soyinka, 1974: p.52). She repeats it to Lakunle who wants to kiss his tears. The end of this is that Sidi exclaims, complaints and accuses Sadiku: 'Fool! You little fool! It is was a lie. The frog. The cunning frog! He

lie to you, Sadiku. He told me...afterwards, crowing. It was a trick.' (Soyinka, 1974: p.53). Retreating, Lakunle asks Sidi if Baroka did, if she escaped. He begs her to speak before he burst in tears. Sidi shakes her head violently and bursts afresh in tears. He prays the Lord to forbid, and Sadiku replies it is too late for prayers. It happens to the best of them. (Soyinka, 1974: p.53).

That is the essence of the so-called unambiguous happy resolution at the end of the play *The Lion and the Jewel*.

Furthermore, Wole Soyinka demonstrates symmetry at the level of characters. In fact, Baroka is transported in his utmost good features to the character of Sadiku. In fact, Sadiku is Baroka's first wife. One of his main jobs is to win younger wives for Baroka. She convinces Sidi that the young woman should marry Baroka by telling her that the latter is old and that Sidi will have the honour of being the new wife of Baroka.

In Wole Soyinka's work under scrutiny, Lakunle uses the reference under consideration in the same situation as Jesus in *The Holy Bible: familiarity breeds contempt*. In fact, the event of the play in which this reference is used involves Lakunle and Sidi. Lakunle tells Sidi his thoughts and plans for the future of the village. He promises that in one year or two, Sidi will have machines to do his pounding, and grind his pepper without it harming in his eyes. It is the village they are living that he shall turn inside out. Beginning with that crafty rogue, Sidi's past master of self-indulgence – Baroka, Sidi reacts against Lakunle's talk. She asks him: "*Are you still on about the Bale? What has he done to you?*" (Soyinka, 1974, p. 6)

These two questions express Sidi's agreement on his love for Baroka rather than with Lakunle. They are also synonymous with rejection. In addition, as for Lakunle's plans for the future of the village, Sidi keeps on asking him if he buys those machines or merely he goes mad and dreams them. As a consequence, Lakunle alludes to another place, Lagos, that city of magic, in Badagry where Saro women "bathe in gold" (Soyinka, 1974, p.6). Sidi tells him to go there, these places where woman would understand him if he told them of his plans with which he oppresses her daily. However, Sidi does not actually lack total affection for Lakunle.

In a note, I find it interesting to comment a bit more the fact that Lakunle in one of his talks to Sidi evokes the name Baroka and says his negative thoughts against him for the first time since the play opens. But he refers to him, Baroka, as if he has already

addressed, talked about him before in the play. Baroka has not entered in the scene yet. I think of a flashback, which in fact is not one; it is a false flashback. In clear, I discover that the characters recall actions they have done, ideas they have expressed before the opening of the play. This means that, the characters have such an attachment to their past; they make use of their memory in the present time and for the future.

Wole Soyinka makes copious use of oral narrative forms of proverbs in their plays. This is one of the links between tradition and modernity. Characters such as Baroka and Sidi use proverbs in their talk about love. That is the link between tradition and inverted symmetry. To begin with, proverb (1) is "*When manhood must, it ends.*" (Soyinka, 1974, p.28) This proverb deals with the most thinking quality about men and the problematic aspects of their masculine behavior and identity. This proverb stands for the loss of potency when it is still needed. Baroka uses this proverb as a lie in which he reveals his incapacity to satisfy a woman. This is his strategy toward winning Sidi through Sadiku. Baroka knows that women will celebrate a kind of victory over him when they hear that the old polygamist man Baroka is no longer viril. They would come and mock at him. This strategy is a success because after all, Sidi accepts Baroka, and she was surprised to see on bed that Baroka's impotency was a lie. He was still viril, and he gets her.

The Afrocentric worldview in this proverb is centered around the belief that, in Africa, women are actually in charge of patriarchal society to the extent that men are the most powerful members of the society. This situation is linked to the inverted symmetry. In addition, it seems that in Africa man's sexual potency is at the centre in conjugal life. These considerations men have for women are the causes of women's oppression, rape and abuse by men across Africa.

Proverb (2) is "*The woman gets lost in the woods one day and every wood deity dies the next.*" (Soyinka, 1974, p.38) This proverb is about man's optimism to win any woman he really loves. Baroka uses it in his ultimate words to win Sidi's consent. Again, this proverb concludes Baroka's address to Sidi who suddenly replies, she thinks, Baroka will win her.

The specificity of the Afrocentric worldview in this proverb lies in the use of Igbo proverb, the employment of the image of getting lost in the woods, and the presence of the deity. Baroka and Sidi represent African tradition in the whole play.

The proverb to analyze is proverb (3) "*When the child is full of riddles, the mother has one water-pot*

the less." (Soyinka, 1974, p. 39) This proverb tells about the possibility for any man to change his old wives by another very young girl, when he has learnt to tire them. Baroka uses this proverb as the answer to Sidi's question if the favourite partner has in some way dissatisfied with her lord and husband.

Proverbs are in fact true communicative strategies in communication used by the two characters involved in the action of the play. These strategies are used either to avoid direct confrontation or even to give respect to the old man during the conversation. Among the Yoruba, especially, and in most of Africa, it is not socially and culturally appropriate to confront people directly. Furthermore, the "age factor", that is, respect for age, always requires certain discourse strategies to avoid face threatening acts as well as to save face. In order not to sound disrespectful to an older person, her village chief for the matter, Sidi resorts to an indirect strategy in which she uses terms such as 'was the *favourite* dissatisfied with *her lord and husband?*' and Baroka replies "*the child, the mother, my daughter*" (my italics).

Proverb (4) is "*Who knows? Until the finger nails has scraped the dust, no one can tell which insect released his bowels.*" (Soyinka, 1974, p. 39) This is a philosophical, empirical truth portraying the obligation and the necessity for men to carry on all the steps leading to the achievement, accomplishment of any process, procedure, etc. so that success, win are theirs without any other condition. The action of the play in which this proverb is used is closely linked to the one I have described above. In fact, Baroka is keeping on convincing Sidi so that she accepts to marry him. As in the part of the action described above, here Sidi uses another indirectness strategy which ultimately leads Baroka to use the proverb under examination. She says: "*And is this another...changing time for the Bale?*" (Soyinka, 1974, p. 39) She addresses Baroka as "the Bale," using his title, as she cannot call him by his name, and calling him "Mr." will not be very appropriate either, since Baroka is a very traditional man and might consider it rather insulting to be addressed a casual "Mr.," a form of address used for Western-educated young people. These facts tell us that, this proverb is actually based on the Afrocentric worldview.

The forthcoming proverb is (5) "*Does the bush cow run to hole when he hears his beaters' Hei-ei-who-rah!*" (Soyinka, 1974, p. 42) This is another philosophical, empirical truth from the interrogative proverb under consideration, which unfortunately ends in an exclamation mark. It thematizes the relation between a bush cow and his beaters, with a

particular attention to the bush cow's attitude, reaction when it hears his beaters' voices. Does it run to hole? The answer from the people's experience is no. The bush cow does not run to hole when he hears his beaters voices, cries. The important message in this proverb is that, a man who really falls in love with a beautiful woman, girl cannot give up and abandon before he wins her because of other men's ambition to court the same woman, girl.

Proverb (6) is "*The fox is said to be wise so cunning that he stalks and dines on new hatched chickens.*" (Soyinka, 1974, p.42) This proverb is also an indirectness communicative strategy. The use of "The fox" as one of Baroka's title reinforces the idea of an uncompromising win of Baroka over Lakunle. This proverb expresses a general agreement that, the fox is wise that he does miss any new and nice prey.

The next proverb is (7) "*...we shall begin by cutting stamps for our own village alone.*" (Soyinka, 1974, p. 47) This proverb is used in Baroka's monologue. It has the same meaning as "Charity begins at home", which Baroka has also used in his talk. He says this proverb using the personal pronoun 'we' including Sidi who unfortunately is faced from nearly the distance of the room. Through this saying, Baroka promises Sidi that their beginnings will of course be modest. Baroka and Sidi represent a very positive aspect of African tradition. To this respect, their proverbs have an Afrocentric worldview overtone.

Then proverb (8) is "*I do not hate progress, only its nature which makes all roofs and faces look the same. And I wish of one old man is that here and there.*" (Soyinka, 1974, p. 47) This saying is not actually a proverb like the other ones already described above. It is part of Baroka's own experience of life, his own appreciation and judgement of value on the relation between modernity and tradition. I find it important to analyze this statement in this section devoted to proverb, because it is centered around the Afrocentric worldview. In fact, Baroka who uses this statement is also the Bale or Viceroyal Chieftain of Ilujinle, a Yoruba village in the realm of the Ibadan clan's kingdom. A crafty individual, he is the Lion referred to in the title of the play. At sixty years of age, he has already sired sixty three children. The essential idea in this statement is that sameness revolts Baroka's being and nature as it is written in the next proverb (9) "*Among the bridges and the murderous roads, below the humming birds which smoke the face of Sango, dispenser of the snake-tongue lightning; between moment and the reckless broom that will be wielded in these years to come, we must leave virgin plots of lives, rich decay and the tang of vapour*

rising from forgotten heaps of compost, lying undisturbed...But the skin of progress masks, unknown, the spotted wolf of sameness...Does sameness not revolt your being, my daughter?" Baroka,

Then, proverb (10) is "*The proof of wisdom is the wish to learn even from children. And the haste of youth must learn its temper from the gloss of ancient leather, from a strength knit close along the grain. The school teacher and I, must learn one from the other. Is it not so?*" (Soyinka, 1974, p.48-49)

This statement emphasizes one's self complementary to others, and this is essential in the Afrocentric worldview.

Proverb (11) is "*Yesterday's wine alone is strong and blooded, child, and though the Christians' holy book denies the truth of this, old wine thrives best within a new bottle. The coarseness is mellowed down, and the rugged wine acquires a full and rounded body...Is this not so –my child?*" (Soyinka, 1974, p.49) In this excerpt of the play, Baroka makes an accumulation of proverbs. I distinguish three proverbs that can be used separately. The truth is that, all these proverbs are used in the same context of the play. To this regards, they express ideas which are closed in meaning. Different types of images are used in order to express the same idea. That is to say, the relation between the old and the new. These proverbs accumulated integrate the main theme of the play. The characters involved in the action of the play leading to the use of this accumulation of proverbs are Baroka and Sidi. The time of the day in the night. They are in Baroka's bedroom.

These accumulated proverbs take into account the situations that are part of the climax and resolution of the whole play. Sidi consents. She accepts Baroka. In this respect, all the proverbs accumulated by Baroka pave the way to the realization of the sexual act he is engaged for, to dissipate any atmosphere of hesitation, resistance, refusal, etc. during this time. I find it important to remind again that, the Afrocentric worldview in this accumulation of proverbs lies in the fact that the two characters involved are defenders of African tradition. They all accept the situation of polygamy. Sadiku who is Baroka's elder wife works as a go-between to seek beautiful young girls for her old polygamous husband. This is part of African tradition alone.

The next proverb is (12) is "*Those who know little of Baroka think his life on pleasure-living course. But the monkey sweats, my child, the monkey sweats, it is only the hair upon his back which deceives the world...*" (Soyinka, 1974, p.49)

The important part in this statement is Wole Soyinka's transposition of a Yoruba proverb into English, that is: "*Obo nlagan, iran eyin re ni ko je kaye mo*" which the author translates as '*The monkey sweats, it is only the hair upon its back that still deceives the world*', but in standard English, it signifies: '*It takes time for good deeds to be recognized.*'" The important message conveyed in this proverb is that, the most glorious task of man is to be doing good things, because memories of men's lives, their works and their deeds will continue in others.

9. WOMEN AGGRESSIVITY, PROPHET AND TRAGEDY THROUGH INVERTED SYMMETRY

Aggressivity and tragedy call readers attention in this study. There are three major types of theories of aggression that are current, namely theories which assert that aggression is the inevitable result of frustration or conflict; theories which affirm that aggression arises out of an inborn instinct toward destructiveness; and theories which maintain that aggression arises out of social disorganization. The frustration-aggression theory asserts that aggression is always an inevitable result of frustration. It assumed that: "The occurrence of aggressive behavior always presupposes the existence of frustration and, contrariwise, that the existence of frustration always leads to some form of aggression" (Dollard 1939:1). Miller (1941:337-453) revised the above theories by saying that: "Frustration produces instigations to a number of different types of response, one of which is an instigation to some form of aggression." This revision arose from the realization that the original hypothesis was an over-generalization, and that it did not make sufficient allowance for the possibility of dominance over aggression by other responses, even when the motivation to aggressive behavior is present. It is clear, according to Buss (1958:55) that "Every frustration leads to aggression."

Furthermore, in *The Trials of Brother Jero*, the relationships of the protagonist and other male and female characters show inversion. The characters are: Amope and Chume, Amope and Trader, Jeroboam and Chume.

To begin with Amope and Chume, duality and inversion are manifested at the level of their relationships in scene I and scene IV. In fact, scene II presents Amope and Chume at Jeroboam's house so that Jeroboam pays Amope for the white velvet cape she sold him. When they arrive at Jeroboam's house

again, Chume ignores whose house his wife is waiting for. To this effect, Amope tells him “*Stop here, stop here. That’s his house*” (Soyinka, 1974, p. 147) and Chume replies “*You didn’t give me much notice. I had to brake suddenly.*” (Soyinka, 1974, p. 147)

Then, the fact that Chume brakes his bicycle suddenly causes some pain to Amope, who in turn reacts “[...] *you could set me down a little more gently.*” (Soyinka, 1974, p. 147) This stage direction bears an indication of Amope’s attitude as to what happens to her: [She sits down near the door of the hut, sighing heavenly and begins to nurse her feet.] (Soyinka, 1974, p.148)

Ones understands that Chume’s sudden break of his bicycle harms Amope. After that, Chume wants to bandage her hurts, but she refuses. Despite her feeling, Amope can look after herself. She has looked after Chume. He asks her with some show of exasperation if she sees oil on the wrapper. Amope replies “*abuse me. All right, go on begin to abuse me.*” (Soyinka, 1974, p. 148)

In addition, scene IV is actually the continuation of scene II. The duality between Amope and Chume still stands as they are in front of Jeroboam’s home. The other side of the cause of the duality is that Chume wants Amope to pack her things because they are going home. Unfortunately, Amope denies, saying that she is not budging from Jeroboam’s house till she gets back her money. Then, Chume comes on her and tells her to get on the bike. But, Amope refuses, and asks him to kill her. As a consequence, Chume suddenly decides to beat his wife; but the Prophet cured him.

The examination of the play reveals the main roles in which that woman is cast: first, I see Amope who is shrewish wife and well practiced at adopting the role of a martyr and indulging in constant bickering. She complains about her ill-treatment at Chume’s hand and taunts him for his laziness and lack of ambition, reminding him that his old school friends are now government ministers. They ride in cars, but he still gets around on a bicycle. Later she compares his job unfavorably to that of a sanitary inspector, who at least has a motorcycle. Amope supplements the meager salary Chume brings home by trading various items, and she says she works hard for whatever money she can make. She sold a velvet cape to Jero, Although he has not yet paid for it. Amope does not appear to live in abject poverty; she and her husband have limited financial resources and she longs for something better. Her husband’s passive acceptance of his humble role in life is a constant goad to her. She has no respect for him and loses no opportunity

to ridicule him and sneer at him. Amope is an assertive, combative woman, chronically dissatisfied and frustrated. For no apparent reason, she picks a quarrel with a passing female trader, and they trade insults for a while. She also confronts Jero about the non-payment of his debt. Unlike others, she is not awed by his claim to be a man of God. Amope is also determined to get back her money. When Chume, who has finally received authorisation from Jero to beat his wife, stands up to her, talks back, and tries to force her to go home with him, she is convinced that he has gone mad. She probably never guesses that her weak husband has been harboring such anger against her. She creates a noise scene, daring him again.

In addition, scene II also presents another aspect of duality. It concerns Amope and Jeroboam after she has resisted Chume who wanted to take her to their house. Amope and Jeroboam Christian friends. The essence of this dual is in the passage below, from the play:

Jero: [...] I hope you have not come to stand in the way of Christ and his work.

Amope: If Christ doesn’t stand in the way of me and my work.

Jero: Beware of pride, sister. That was a sinful way to talk.

Amope: Listen, you bearded debtor. You owe me one pound, eight and nine. You promised again would pay me three months ago but of course you have been too busy doing the work of God. Well, let me tell you are not going the anywhere until you do a bit of my work.

Jero: But the money is not in the house. I must get it from the post office before I can pay you. [...] Brother Jeroboam shuts the door... (Soyinka, 1974, p.151)

From this extract, one understands that Amope is an aggressive female character. This attitude and behaviour are also manifested to Trader who is present in the play. In the following lines I am going to elaborate a bit more on the other duality. I make it clear through the following questions by Amope to Trader: “*Ei, what are you selling? Isn’t it you I’m calling? What have you got there? [...] isn’t it money I’m going to pay you? It is last week’s, isn’t it? Well does it smell a bit, doesn’t it?*” (Soyinka, 1974, p. 150-151).

To the last question, Trader replies “*Maybe it is you who haven’t had a bath for a week*” (Soyinka, 1974, p. 151). This sort of dialectic of insult leads Amope to say “*Yeh! All right, go on. Abuse me when all I wanted was a few of you miserable fish.*” (Soyinka, 1974, p. 151) In front of such character, Trader was

afraid and very sorry. She tells her “*It is early in the morning. I am not going to let you infect my luck with your foul tongue by answering you back*” (Soyinka, 1974, p.151). Chume is Amope's husband and an assistant to Brother Jero. He used to be a laborer, but now he works as chief messenger in the local government office. Chume is a simple, ineffective man who feels he does not have any power or control in his life. He is negged and taunted by his lack of ambition, and would dearly love to assert himself by beating her, but Jero will not let him do so. Chume clings to Jero, who has only contempt for his assistant, gives him hope his life will improve. Although it is highly unlikely that Chume will ever be more than a chief messenger, he is so bitterly conscious of his weakness and his lowly status that he believes Jero's prophecy that he will eventually become a chief clerk, with power over others. Chume is, in fact, a descent man. He does not drink, smoke, or take bribe. He simply does not know how to deal with his wife. Everything done by him does not satisfy her. He eventually manages to get Jero's autorisation to beat Amope; he also becomes convinced that Amope and Jero are having an affair. This makes him furious, and he goes after Jero, brandishing a cutlass. But he knows he cannot match Jero's powers of manipulation, since the preacher arranges for Chume to be locked up in a lunatic asylum for a year. Chume therefore pays the price for being the gullible victim of the wily preacher.

Brother Jero is described as a «beach divine ». He is a preacher who has no bricks-and-mortar church but preaches to his followers on the beach, as many other low-status preachers do. Jero is cynical, manipulative charlatan who appears to have no genuine religious beliefs at all. But he has long a talent for preaching, which showed up even when he was a child. His family encourage him to become a preacher, and he attached himself to an established divine, Old Prophet, who acted as his spiritual mentor. Jero worked hard for Old Prophet, securing him a territory on the beach where he could preach, but then he forced Old Prophet off his patch and took over the ministry himself, a move he had been planning from the beginning. Jero has no ethical values at all, and he preys upon the weak. He is very effective at this because he has a good understanding of human psychology, especially of those who come within his orbit. He knows that people are generally unhappy with their lot in life and want more. He reels them in by prophesying that they will prosper in careers and become important. He does not really want to empower any of his congregation. In truth, he does nothing for them. He likes to keep them dependent on him, so it is his interests to keep them weak and unable to help themselves. He refuses to

allow Chume to beat his wife because he thinks that would give Chume a sense of fulfilment and he would no longer look to Jero for guidance. Jero likes others to think he is important, which is why he makes up all kinds of names for himself that he hopes the congregation will adopt, such as Immaculate Jero and Articulate Hero of Christ Crusade. He likes to be distinctive, to stand out from the crowd. He has a very high opinion of himself, although he does acknowledge that he has a weakness for women. Jero may be unscrupulous, but he is good at what he does. When Amope relentlessly comes after him for his money, he cunningly uses Chume to get the better of her. When Chume chases after Jero, believing that the preacher is having an affair with his wife, Jero soon turns the situation to his advantage, arranging for Chume to be sent to a lunatic asylum. By the end of the play, Jero is a far more influential figure than Chume. This suggests that Jero is about to move up in the world, at least in terms of the stature of the people he is able to manipulate and control.

10. CONCLUSION

Deep reading of *The Lion and the Jewel* clearly depicts Soyinka's support to indigenous tradition. In the last part of the play, Sidi rejects the modernism through the refusal of Lukunle's western way of life. Baroka's triumph is the victory of tradition. With reference to *The Trials of Brother Jero*, this study considers Soyinka's uses of triangular dramatic love story and inverted symmetry as tools of satire to hammer home his bitter criticism of religious and political roguery that have become rampant worldwide particularly in post-colonial Africa and his own Nigerian society. I have noticed that hardened criminals in forms of ruthless, quack prophets must persistently be exposed to their consciences to effect the necessary changes in order for all to enjoy personal freedom and peace. A significant aspect of the tragic situation in the play is that the self-appointed declarer of the doctrines of the Church, the prophet seeks to spread false gospel and attract followers. This detractor attempts to reinterpret the doctrines of the Church to fit his own preconceived materialist views instead of revealing God's plans and purposes to the world in general, His people in general, His people at a particular location or church or to individual believers or specific non-believers, laying foundations in relation to true doctrine from God and associated godly right practical living, calling the world, the church in general, a local church or individuals to repent and turn from their sins to God.

ABOUT THE AUTHOR

Dr. Anicet Odilon MATONGO NKOUKA, a full-time teacher of African Anglophone Literature. I defended an international doctoral dissertation entitled: *The Aesthetic Features of Wole Soyinka's Plays* at Universidad Complutense de Madrid in 2017. My research focus is on drama in general and Nigerian drama in particular. I have carried out a doctoral mobility within the framework of Erasmus Mundus at Universidad Complutense de Madrid (2013-2015). I am a member of the Centre universitaire de recherche sur l'Afrique (C.U.R.A.). I have been the Head of the Department of Modern Foreign Languages par interim. Some samples of my devotion to African Anglophone Literature are the articles *The Application of Ducrot and Todorov's theory on the plots on Wole Soyinka's plays in Saison des Pluies*, *Revue Lettres et Sciences Humaines* No 9 - Juillet 2012 Brazzaville – Congo; *The Dramatic Functions of Songs: A Pragmatic Approach to Wole Soyinka's Plays in Interdisciplinaire Groupe de Recherche sur l'Afrique Contemporaine (IGRAC)*, Numéro 16, Vol. 2, juin 2019. He has also submitted articles for publication in other journals, such as *Proverbs and Temporality in Wole Soyinka's a Dance of the Forests*, *Damned Dwelling in Wole Soyinka's a Dance of the Forests* and *The Swamp Dwellers*; *La théâtralité dans le couper-d-ecaler congolais*. He teaches under graduate and master students. Courses and seminars are: African literature, African civilisation, History of ideas, Facts of African civilisation, History of civilisations, Translation, E.S.P., Theories in civilisation etc. I have a research project of publishing a book on British Constitutionalism and Freedom of Association in Kwame Nkrumah's Ghana.

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